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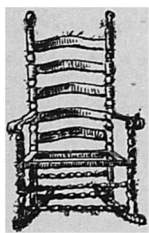
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glass-cutting works of T. G. Hawkes, of Cor-
ning, N. Y., a service of glassware for use at
the Executive Mansion at Washington. The
set comprises some fifty dozen of pieces, in-
cluding most of the various kinds of glassware
for table use. When completed it will be ex-
ceedingly handsome. Mr. Hawkes received
this order direct from the authorities at Wash-
ington, and we do not think it could have been
placed in better hands, as the glassware made
at this establishment has already acquired a
national reputation.

Encaustic painting. This style of paint-
ing, so popular in Queen Anne's time, is now
revived. A capital composition for the paste
consists of seven ounces of powdered mastic
and four and a half ounces of gum dissolved in
water, then adding eight ounces of water; next
adding five ounces of white wax and melting
the composition over a fire till it reaches the
boiling point, when it is taken off and sixteen
ounces of water are stirred in. A creamy con-
sistence having been attained, it is bottled and
kept in a warm place. The wall is to be pre-
pared as for fresco painting. Glue dissolved in
hot water and thickened with red lead makes a
suitable size. The colors in encaustic painting
are without glare, and show great softness
and delicacy.

A silvering varnish for clock faces.
Take of spirits of wine, one part; divide it into
four parts, mix separately one part with half
an ounce of gum mastic; another part with
half an ounce of gum sandrac, and one part
with half an ounce of whitest gum benjamin.
Place each mixture in a bottle by itself. For
use, blend the same; if too thick add spirits, if
too thin some mastic, if too soft some sandrac
or benjamin. Slightly warm the face of the
clock and apply with flat camel-hair pencil.

To gild silver without heat. Dip pieces
of linen into a concentrated solution of muriate
of gold; suffer the rags to dry and then set
them on fire. The gold with which they are
impregnated mixes with the charcoal. Taking
a soft, sound cork, moisten it with a little
water and dip it into the powder, then rub the
powder forcibly by means of the cork on the
surface of the silver. The color and brilliancy
of the thin coating received by the silver may
be heightened by burnishing.

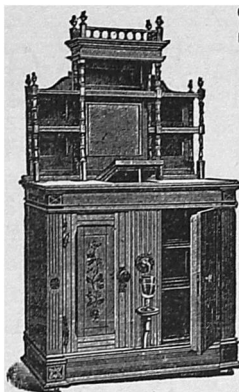
To imitate rosewood. Take half a pound
of logwood, boil it with three pints of water
till it is of a very dark red, to which add about
half an ounce of salt of tartar, and when
boiling hot stain your wood with two or three
coats, taking care that it is nearly dry between
each, then with a stiff, black, graining brush
make streaks with very deep black stain,
which, if carefully executed, will be very near
the appearance of dark rosewood.

Preserving striping pencils. When put-
ting away striping pencils, they should not be
greased with oil, for there is an acid or alkali
in some oils that burns or otherwise injures the
hairs. They should be kept in a covered box
well greased with tallow and sweet oil mixed
together, which will not harden in cold
weather.

To clean marble. Mix up a quantity of
the strongest soap-lees with quick lime to the
consistence of milk and lay it on the stone for
twenty-four hours; clean it afterwards with
soap and water and it will appear as new. The
surface may be then improved by rubbing or
polishing with fine putty powder and olive oil.

Ornamentation of picture frames. A
head encircled with scroll border makes an
appropriate center mounting on the face of the
upper portion of a picture frame. The head
may be carved or of walnut sawdust and gum
molded.

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is in the act of drawing in a net spread over
the surface of the vase.



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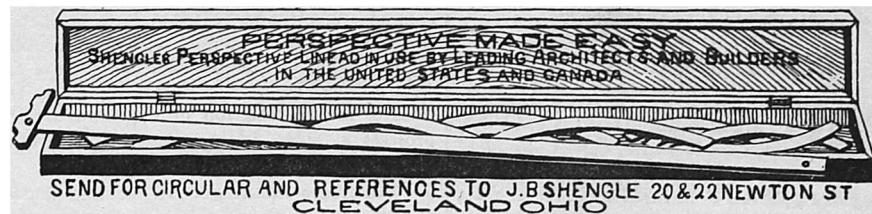
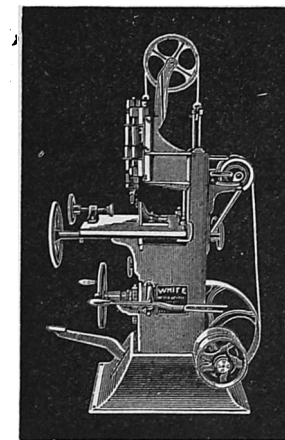
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HINTS AND NOTIONS.

Brackets. These valuable wall adjuncts
are especially effective in corners as breaking
with advantage the long lines in which the
planes of the meeting walls intersect. As rest-
ing places they furnish serviceable supports
for lamps, jugs, cache-pots with ferns, and
statuettes. As projections on a flat wall
surface they break up its monotony and are all
but indispensable as shelf and alcove supports
for cabinets. In some new designs, having
superbly carved pendants and containing a
small shelf below a larger one, the side pieces
in the intermediate spaces are ornamented with
Moorish pillars and arches; in others panels
are filled in with minute pieces of brass-
bordered mosaic, colored glass and enamels.

Medieval colors. None of those old
colors were probably as pure as hues now pro-
duced, but they did not fail on this account of
beauty, for when a color is too pure it is usu-
ally unpicturesque. A color may be bright
without being pure, that is, it may partake of
some other hue just enough to take off the
edge of its sharpness. The paintings of Van
Eyck, Quentin Matsys, etc., show how rich
were the pinks and scarlets, and yet there is a
certain softness present, the scarlet having a
tint of yellow, the pink being touched with
blue or salmon, and the yellow either reddish
like orange, greenish like mustard, or earthy
like clay.

Light and shade in carving. In carving
it is of importance to vary as much as possible
the angles of light. Accordingly the lower
edge of stems and branches of scrolls are
slanted at an angle to the background which
may be nearly their own width. Whilst the
light is thus increased on one side shadow is
introduced by cutting straight down the upper
portion of connecting stems and branches. In
a rosette the angle of cutting may be varied
at different points of edges. In leaves, light is
graduated by central curves or by incised lines,
or the leaves are rendered flat and their ribs
raised.

Tinted walls. The prevailing tone should
be rich and satisfying and somewhat low in
key. Various reds, browns, rich ochres, with a
dash of orange or the color of old rich oak
afford capital background. Pink is too vapid,
blue if of light tone thin and watery and other-
wise too dark, but if of neutral tint inclining to
greenish tones looks well as a pattern on a
ground of light gray; this is also the case when
imposing on same ground a light golden tint.

Decorative patterns. In designing these
imagination may be set freely to work but not
on empty space, not to conjure up ideal forms
purely original. Beauties should be selected
from various models imaginatively brought
together, and out of these insulated forms an
ideal whole created the object being to create
a form superior to individual nature, yet in its
representative character fully in accordance
with it.

The dudish in art. This phrase is, per-
haps, worth the coining, and may be applied to
chunks of ornament thrown about a room and
producing confused effects, including as well
all fragmentary designs aiming at chance effect
as opposed to a well studied and ordered com-
position in which every feature shall enhance
the effect of the whole. Over refinement and
excessive decoration are essentially dudish as
bordering on the burlesque.

A hanging cupboard. An attractive
single hanging cupboard has panel of door
wholly of fretwork, lined inside with rich
colored silk. It is supported by three brackets,
the center one brought down to a point double
the length of the side panels, a background of
fretwork with recessed border sweeping up to
sides of latter. The top of cupboard, which
projects at sides, is ornamented with a low
fretted entablature in scroll form.

Furniture moldings. In molding shafts
of pillars for furniture it is well to adopt the
more subtle lines in preference to those which
can be struck out by a compass from a center.
Twisted flutes are excellent in their way.

Cabinet clocks. A clock with handsome
dial and frame makes a good mounting for a
cabinet, especially if placed on tower-like ele-
vation towards one end.

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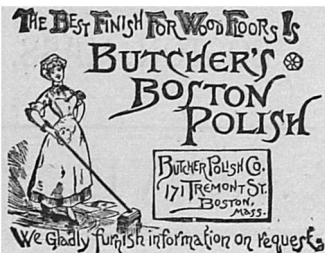
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collection of sketches each of which, whether
from a model, a drawing, or from nature, shall
have some distinctive feature in the "make
up" of their own composition. They will thus
get something like character into their designs
and gain a certain strength which will render
them indisposed to be chained to mere imita-
tion. In a word, they will put themselves in
the way of making original and distinct
designs.

Lacquering wood and metals. Put four
ounces of the best gum gamboge into thirty-two
ounces of spirit of turpentine; four ounces of
dragon's blood into the same quantity of spirit
of turpentine as the gamboge, and one ounce
of anatto into eight ounces of the same spirits.
These keep in a warm place and expose as
much to the sun as possible. They are then fit
for use, and any tint may be procured by
making a composition from them in such pro-
portions as practice and the color and hue
required point out.

To ebonize hard woods. Wet the wood
with a solution of two ounces of logwood and
one and a half ounces of copperas boiled
together and laid on hot. When dry wet the
surface with a decoction of two ounces of steel
filings in half a pint of vinegar. Sandpaper till
smooth, then oil and fill in. Powdered drop
black should be mixed with the filling. Rub
with finely pulverized pumice stone and linseed
oil. Put on light coating of quick-drying
varnish.

Brass nails as ornaments. Glistening
brass nails are figuring as a border for tapestry
panels of screens and are studded on those of
dining-room doors in various patterns, also
taking the place of beaded door moldings. We
meet with them as simulated rivets to small
oaken chests and as fringes to many fanciful
wood constructions. They are employed with
good effect on the lines of upholstery gimp or
braid.

Pictorial color terms. In olden times
when colors were fewer there were not wanting
vivid descriptive similes. Chaucer, who calls a
spade a spade, shows us the Franklin's beard
"white as a daisy," the face of Avarice "green
as a leek." Such expressions as "black as
thunder," "red as fire," "brown as a berry,"
were not thought vulgarisms of old, but
entered into ordinary conversation.

Indian red. Indian or Persian red, so
much admired as a wall tint, the choicest
variety in the pure and lakey tones being of a
rosy hue, is, when in a crude state, a rich iron
ore with hard and extremely brilliant particles
that lighten on being ground. Chemically,
Indian red has a tendency to darken, but is
otherwise unchangeable; even fire will not
affect it.

**The vigorous lines of old Venetian furni-
ture** are attracting considerable attention among
designers. There is something pleasing even if
occasionally *outré* in all work that has direct-
ness about it.

Short lengths are cut from tusks so as to
leave wavy and horned edges; a bottom of
ivory is then inserted, making a convenient
receptacle for an ink bottle or trinkets.



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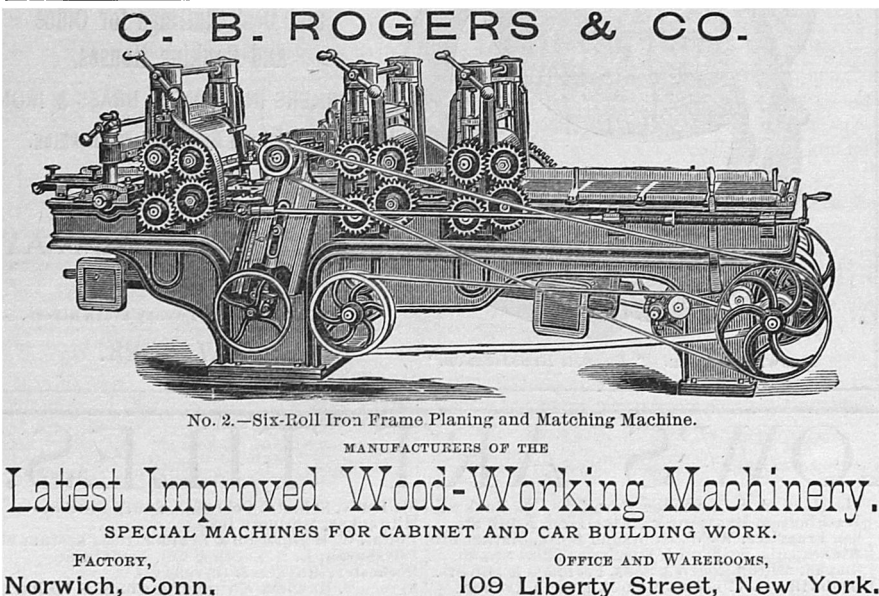
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HINTS AND NOTIONS.

The odd piece of furniture. In arranging for a party it is sometimes a question whether it is advisable or not to include in the invitations a friend whose old-fashioned style, assertive demeanor, or other element of character may have all the effect of a discord in music. So with a piece of furniture not positively in keeping with a parlor or drawing-room suite. Its introduction certainly demands due consideration. It must not be a leading article but should wear a subordinate aspect, and, further, be recommended by gracefulness of design and some special feature of utility. Its introduction is a strike against too much formalism, and like the carved panels rude or elaborate built in by Dutchmen into the front of their houses, may be taken as a pleasant reminder of individual exercise of independence on the score of taste or comfort.

Copal varnish to imitate tortoiseshell. Take of amber-colored copal six ounces, of shellac or Venice turpentine an ounce and a half, twenty-four ounces of clear linseed oil and six ounces of essence of turpentine. Place the copal in a mattress and expose it to a moderate heat till liquefied; then add the linseed in a boiling state, afterwards the shellac or Venice turpentine also liquefied, and, lastly, the spirit of turpentine in small portions.

Polish for cabinet work. A good lustrous polish for the finer description of cabinet work may be produced as follows: Take of linseed half a pint, the same quantity of old ale, the white of an egg, one ounce of spirits of wine, and one ounce of spirits of salts. Shake well and apply with soft linen pad, lightly rubbing off with an old silk handkerchief.

Ceiling coves. Coves, which constitute a graceful form of decoration to lofty apartments, springing up above the cornice of the walls and dispensing with sharp angles of jointure between these and the borders of ceiling, should invariably be painted to allow of the eye following their curves. Some of the hues of the cornice should be repeated in the stenciled patterns.

Horn chairs. Horn chairs with silk plush or leather, an old industry revived, is being actively developed. The value of the chair is in proportion to the number of horns entering into it, some having as many as twenty. These are fastened by brass rivets and brass nails. Some of these artistic chairs are being shipped to France.

Lettering pencils. Lettering pencils are usually made of sable, ox or camel's hair. The hair should not be over one inch long and many prefer it shorter. Black sable hair pencils are best and the most expensive, owing to the scarcity of the hair from which they are made, it being the tip of the tail of the Russian brown sable, an animal of the weasel species.

Mahogany stain. For a good mahogany stain there is nothing better than a little Vandyke brown glazed over with Victoria lake. After brushing over the wood with the former, wipe with a damp cloth; this by removing color from the harder parts where it has less deeply sunk, will cause the grain to come out more distinctly than by the brush alone.

A palace car. A palace car that has been turned out is finished in blistered mahogany and bird's-eye maple, the mahogany being inlaid with carnation pinks and daisies. The upholstery is dark olive ground with raised Gobelin pattern. The window curtains are tinselled Surah, the drapery soft finished velour, the carpet an Axminster.

To gild leather. First moisten with sponge, stretch, and tack on boards. Then apply solution of isinglass followed by one of white of egg. On this lay silver foil with brush, pressing down with ball of wool. Paint with yellow and varnish, when the surface will assume a golden-like hue.

Coloring brass and copper. An antique green bronze coloration may be given to brass or copper by repeated washing with dilute sulphuric acid, exposing the work after each washing to the fumes of ammonia.

Wall decoration. Palm leaf and grass decorations for frescoed hall walls are being introduced, and when well executed have a good effect.

Loose cushions for lounge chairs or foot stools are made in rich Oriental style.

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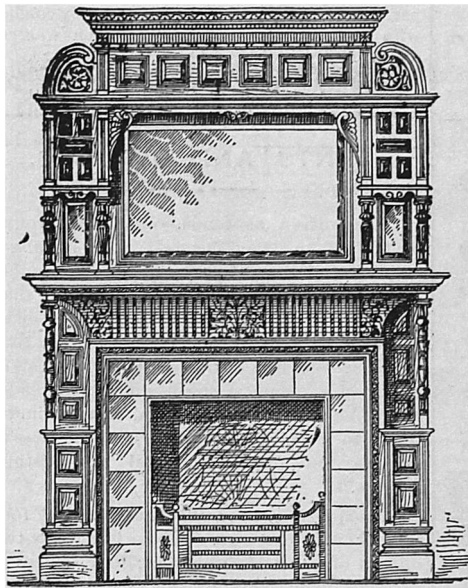
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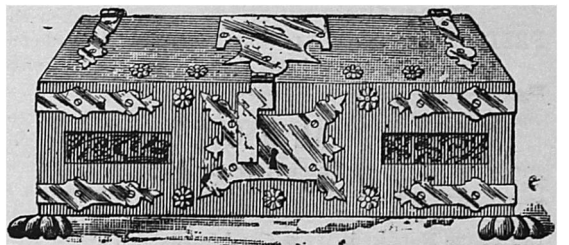
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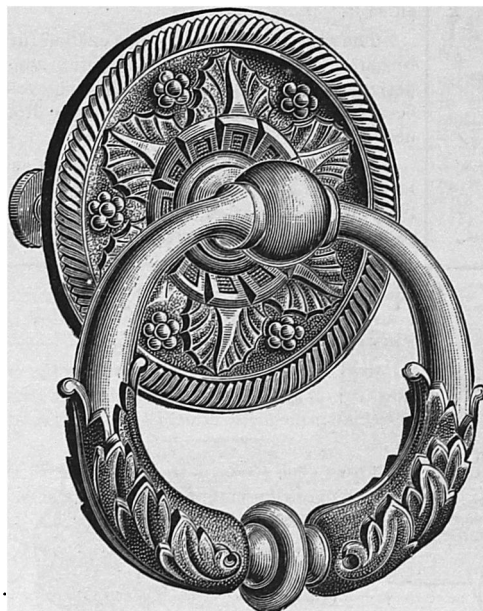
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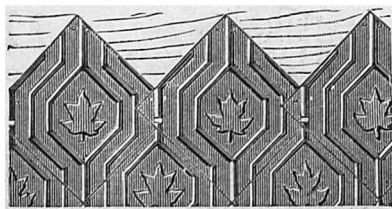
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E. VAN NOORDEN & CO., Boston, Mass.

HINTS AND NOTIONS.

Woodwork in reference to wall and ceiling tones. Ash for woodwork will suit well with leading tint of walls and ceiling a quiet blue gray; satin or maple with walls a yellow ivory tone and ceiling blue; cherry wood with walls in old gold and ceiling blue or white; mahogany with terra cotta pink on walls, and silver green on ceiling, or silver green on wall and silvery white on ceiling; dark oak with walls light pinkish gray, ceiling of light green golden tint.

Cabinet construction. It may be well for amateur wood workers to know that those parts of the wood upon which the most reliance is placed to retain the work in shape should always be constructed in the length-way of the grain. As the true figure of the work depends on the direction of the side and end pieces their longest directions must be made with the grain.

French polish. The simplest and best French polish is formed by dissolving two ounces of shellac in half a pint of spirits of wine as a minimum. If the polish becomes too thick by evaporation, fresh spirit can be added; if too thin, additional lac must be dissolved. The polish is applied by a rubber made of wadding.

Bookcase and escritoire. There is an unsightly appearance in the slanting flap of a shallow bookcase and escritoire combination, the slope looking as though designed to deceive the eye both as to height and depth. It is far better to have a sliding shelf which when drawn out descends at a convenient angle.

House decoration. It is astonishing to find how often well judged but comparatively inexpensive decoration will change an interior of gloomy aspect into one of brightness. The value of the influence of such decoration on the minds of a growing family should not be overlooked.

Artistic pottery. New artistic shapes imported show a mossed ground ornamented with incised designs tastefully etched. These designs consist of a few curved forms, leaves, grasses, bulbous reeds, and simple field flowers. The absence of anything like confusion in the ornament is itself a charm.

Changeable arm chairs. These chairs made to resolve themselves when required into settees, have three hinged seats two of which are concealed behind a carved apron, also a cushion in three sections, two of which are fastened with ribbons behind the chair.

Lighting novelty. A good portable electric lamp is announced to have been made in London, being much in the style of a student's lamp, standing on an elegant electro-plated pillar, the globe resembling a spherule icicle and fed by silk-covered wires.

Upholstery trimmings. Twisted strands of copper also beads of steel, lead and porcelain, the latter in metallic colors, appear in upholstery fringes, matching or contrasting with metallic threads in tinsel braids.

Ribbons in decoration. The novelty of real ribbons in free large loops, bows and knots as ornaments to light furniture articles is obtaining quite a run.

Tarnished silver ware. Tarnished silver ware may be restored by hyposulphate of silver in a saturated solution of salt, the application being made with a cloth or brush.

Jewelry. New articles of jewelry include a sword with golden hilt and blade with string of diamonds beneath attached to the hilt and point.

Bark. The bark of trees imitated to the life in composition material for the surfaces of various constructive ornamental materials.

For dining-room chairs of light oak, low relief panels in artificial ivory have been introduced in sunk spaces between the frames.

There is a good deal of so-called art furniture that should be sold by the cord.

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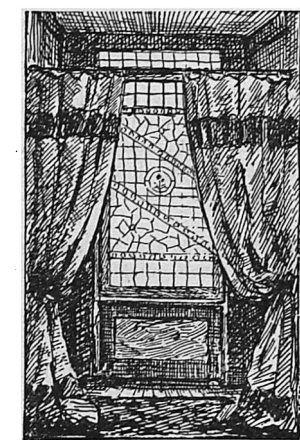
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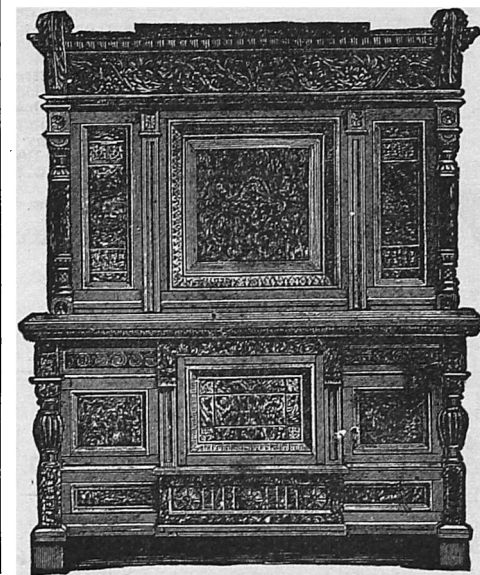
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[The following is an extract from a report of a Committee of the American Institute of Architects upon "American Architectural Journals" in general, dated April 15, 1885.]

"At Boston, Mass., is issued the *American Architect and Building News*, a weekly of the first class, and, it must be acknowledged, the only journal in this country that can compare favorably with the great London architectural publications. It is very liberally illustrated with full-page lithographic impressions of the latest designs of our most noted architects, and with occasional views of celebrated European buildings. Once a month a fine gelatine print is issued in a special edition. Its editorial department is conducted in a scholarly, courteous, and at the same time, independent tone, and its selections made with excellent judgment. It is the accepted exemplar of American architectural practice, and is found in the office of almost every architect in the Union."

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HINTS AND NOTIONS.

Furniture materials. There is quite an advent of articles of utility made of shoots of the wild climbing palm, cane, and intertwined strips of wood. The first named figures in chairs, cradles, screens, doors, and makes a light, handsome backing in reticulated form for shop windows. Cane work has been carried out in a bed, the framework of which in round and square bars is ornamented and strengthened with fine long strips of cedar. The head and foot pieces have open border in palm tendrils beneath tiers of carved-wood spindles in angular position and are surmounted by heavy cane scroll work.

New church window. A stained glass window, of novel design and great beauty, has been executed to order by Messrs. Lamb & Co. of Carmine Street. The center is a lofty cross filled in with sapphire colored jewels. This is imposed upon a background of ivy vines massing in light and shade. On each side are leaves and branches in brilliant and subdued hues that trail here and there over the face of the cross, beneath which are flowers and grasses. The side panels are sea green with center circle of blue rondels, and outside this a narrow border of brown stained glass.

Changeable screens. Brass-bound screens, with set of panels in different designs in stained glass, each representing some medieval scene which affords an opportunity for the display of high color in dress and which may be changed at will, are among the novelties. Prepared sockets with small brass slides keep them in position.

Exterior cottage coloring. A style noticeable in the exterior painting of summer cottages at the seaside is sage green for general surface, trimmings of ochre and light brown, with shutters, window frames, roof line of gables and carved eave borders in vermillion or some shade of red.

Colorless varnish. Colorless varnish may be made by dissolving two ounces of shellac in a pint of rectified spirits of wine and boiling it for a few minutes with animal charcoal previously heated. Strain through silk and then filter through blotting paper.

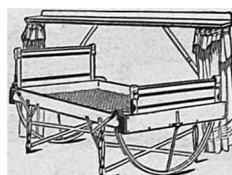
Ceramic vases. A new ceramic set of vases has amber ground studded over and roughened by fine scattered filaments of broken opaque glass of yellow ivory hue contrasting well with ground and the rose of terra cotta in front.

Silver plated barges in shape of sea shells lined with gold, satin plush outside and drawn by silver frosted swans, the latter floating on waves above which rise water-reeds and grasses, constitute elegant table center-pieces.

Decorating fireplaces. One mode of decorating fireplaces in summer is by growing ferns in them.

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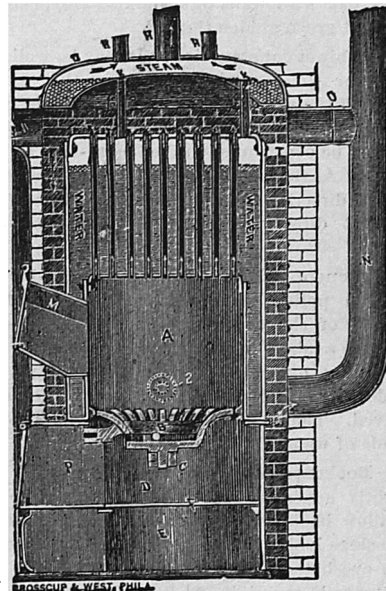
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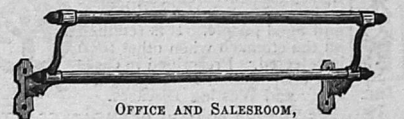
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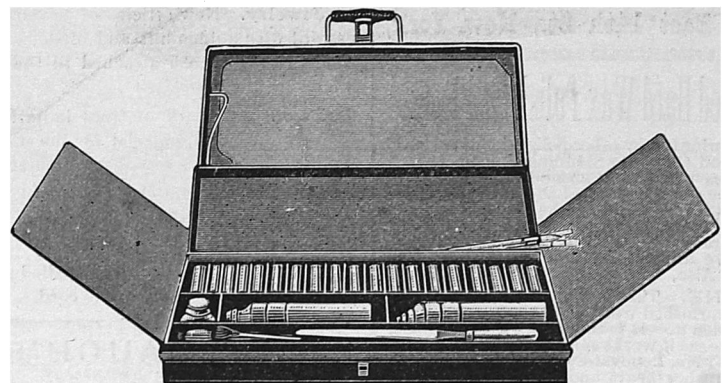
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HINTS AND NOTIONS.

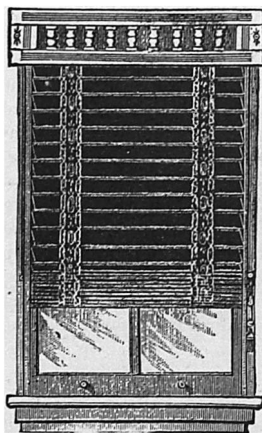
A correspondent's artistic suggestion. A
valued correspondent writes: "Now that we
are adopting so much that is ancient in style,
why not banish the stairs from the hall. A
broad staircase with a bold, magnificent sweep
of balustrade may have a certain architectural
charm arising from elevation and grace of line,
but take the hall itself and what can be more
inartistic than narrowing its breadth? Then
see what you lose. The opportunity of pre-
senting an imposing vista, provided you finish
off at the other extremity with a pillared
corridor, and an outlook towards tree foliage.
The means for this lies in the old circular
tower with winding steps exterior to the hall
and to which access is gained by a portière. I
was delighted with the view of a hall in a
recent number of THE DECORATOR AND FUR-
NISHER, free from the obtrusive stairway,
access being obtained by a draped doorway,
but then the carrying out of the scheme
requires a larger area than most city mansions
will allow. Let architects mind their ways!"

Japanese painting. In Japanese painting
the positive and strong colors are few and in
small spaces, and adjoining them are frequently
those which are almost opaque, greens, browns,
and purples bordering on black. Whatever
the curious varieties of grotesque objects de-
lineated, the general effect, so far as color is
concerned, is reposeful. The forms will be
found to be mostly produced by ever-varying
combinations of curved lines; if natural types
are taken up there is a waywardness in their
representation, an artificiality of treatment
which is the more graphic that there is no
apparent effort at minute detail. Capricious-
ness of fancy within certain formalistic bounds
by which all Japanese painting can be re-
cognized is its unfailing characteristic.

Scented hangings. Hangings and dra-
peries may be scented by saturating them with
the smoke of Chinese joss sticks, which are
straws coated with finely powdered sandal
wood, or myrrh and frankincense may be
burnt.

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combines what taste and experience have led
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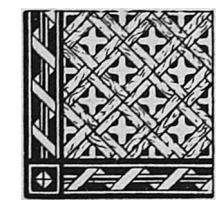
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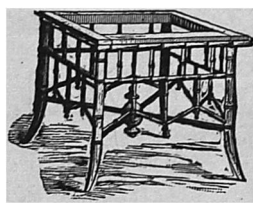


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This part will be followed by "Stores and Store Details," Barn Plans and others.

HINTS AND NOTIONS.

An artistic cabinet. In a cabinet in the Italian Renaissance style raised high on curved legs, the projecting center cupboard below has its door plain except spaced fluted moldings on panel, but it is palpably enriched by a carved semicircular pendant, remaining space being filled with scroll carving and by the tall and delicate conventionalized designs of flowers on side panels. Above is a shelf with recessed edge supported by side brackets, the projecting center portion upheld by a pendant so that the ornaments in front have each their own setting. Behind is a mirror in shield form, the remainder of space being of rich Genoa velvet. On each side is a glazed cupboard resting on drawers. In the entablature the center portion is distinguished by carved open balustrade, above which tower on slender supports fancifully carved objects. The sides show solid front of carved work. We refer to this type of cabinet as being free from a split-up appearance and as not needing for variety a constant repetition of small pigeon-hole looking spaces or useless drawers.

Varnishing. The beauty of handsomely figured woods is greatly enhanced by varnishing, which also causes the surface of the work to be less affected by moisture. Stained imitation woods are generally varnished. Clean and straight grained woods should be smoothly planed and finished by rubbing with glass-paper previously to varnishing; some cross-grained ornamental woods cannot be thus planed, but must be scraped with a steel scraper. Cavities should be filled with colored gums and wax, not with oily substances.

Window seats. We confess to a liking for seats introduced within the recessed area of low windows, the structural wood-work serving as a back. The revival of this old-fashioned style is to be welcomed, and, as a compromise, the little armed settees made to fit the window, but there is greater ease and sense of stability with the former. Then the abundance of light tempts to the employment of rich material and delicate hues in the coloring. The textile upholstery need not follow that of chairs and sofas, but may conform to the curtains.

Encaustic painting. A taste is growing up for this style of wall painting which is being revived in England and France. The vehicle of coloring is a mixture of copal, white wax and turpentine applied to a lime surface. All colors can be used and these show great permanence. The absence of luster in the colors is favorable for wall effects. The colors look delicate and full of light.

Suspended electric lights. A new design for electric lights is a ball of metal pierced with openings set with opalescent or other colored glass and suspended by a silk cord from the ceiling. If the color design of the ceiling includes lines radiating from the center and of the same color as the cord, the line from several points of view is lost in these, and the lamp appears to be floating in the air.

Textile wall coatings. There are evidences in this country and England of more attention being called to the value of textiles for wall coatings. There Irish poplin, a beautiful mixture of silk and wool, has come up. One mode of attaching textiles is simply by slips of wood covering the jointures.

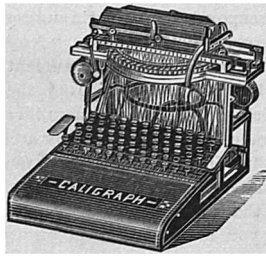
Color combinations. Good combination with orange are cyan blue, ultramarine, green or violet; with orange yellow any of the above with exception of green, also purple; with yellow, violet, purple red, or purple.

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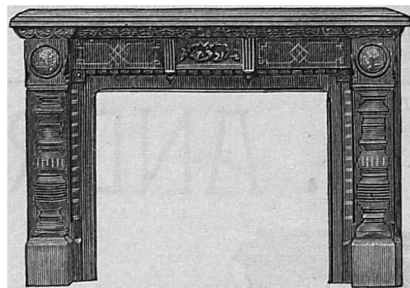
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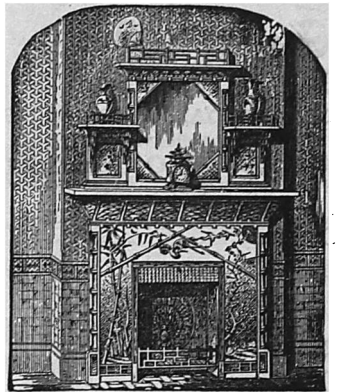
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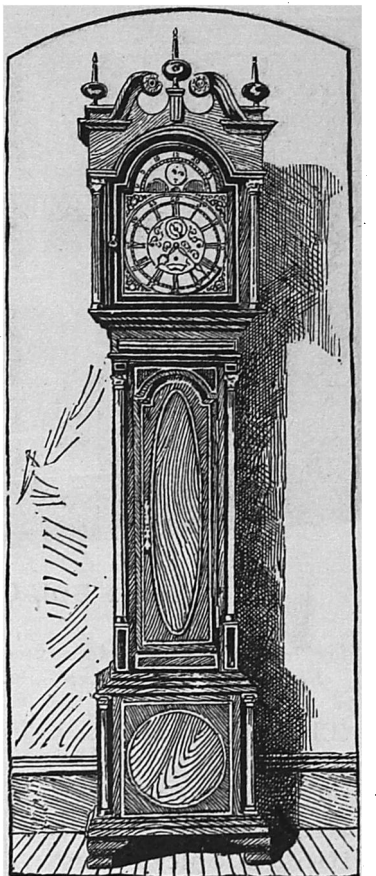
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